

17  
AUG 22 1925 /

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HELL'S HIGHROAD ✓

Photoplay in 6 reels ✓

From the novel by Ernest Pascal ✓

Directed by Rupert Julian

Author of the photoplay (under section 62)  
Cinema Corporation of America of United States

AUG 22 1925

Washington, D. C.

Register of Copyrights  
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following  
named motion picture films deposited by me for registration of  
copyright in the name of Cinema Corporation of America

Hell's Highroad - 6 reels

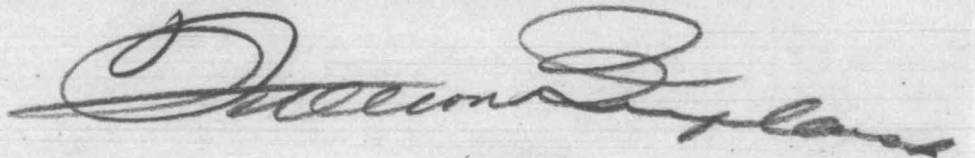
Respectfully,

FULTON BRYLAWSKI

The Cinema Corporation of America  
hereby acknowledges the receipt of two copies each of the  
motion picture films deposited and registered in the Copyright  
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Hell's Highroad	8-22-25	©CLL 21770

The return of the above copies was requested by the said  
Company, by its agent and attorney on the 22nd day of  
August, 1925 and the said Fulton Brylawski for himself, and as  
the duly authorized agent and attorney of the said Company,  
hereby acknowledges the delivery to him of said copies, and  
the receipt thereof.



AUG 26 1925



AUG 22 1925

PRESS SH

ON

# "HELL'S HIGHROAD"

PRODUCERS DISTRIBUTING CORPORATION, 469 FIFTH

**"HELL'S HIGHROAD," A DEMILLESU  
STARRING LEATRICE JOY IN A  
LUXURY that TOUCHES the HEA**

©CIL 21770

CECIL B. DE MILLE

presents

LEATRICE JOY

in

**"HELL'S HIGHROAD"**

By Ernest Pascal

Adapted by Leimore Coffee and Eve Unsell

Directed by Rupert Julian

Released by

PRODUCERS DISTRIBUTING CORPORATION

#### THE CAST

Judy Nichols .....	Leatrice Joy
Ronald McKane .....	Edmund Burns
Sanford Gillespie .....	Robert Edeson
Anne Broderick .....	Julia Faye
Dorothy Harmon .....	Helene Sullivan

#### THE STORY

Judy Nichols is a poor Chicago girl, jaunty and high spirited in her reactions to poverty, in spite of her humble surroundings.

Ronald McKane, young, handsome and much in love with Judy, writes her to come to New York, where he is struggling to gain fame as a civil engineer, and marry him.

But Judy, although she loves him, has distinct ideas on the subject of marriage, and believes money to be essential to happiness.

On the same day comes a letter from a New York lawyer, advising her that she is sole heir to the estate of her Aunt Helena, from whom she hasn't heard in ten years. She is to come to New York immediately to claim it.

Arriving in the city, she goes to Ron's drab little one-room apartment, to tell him of her good fortune, and then rushes to the lawyer's to claim her money.

The legacy proves to be \$8.35 a week for the rest of her life and she returns to Ronald, discouraged and disheartened. He tries to cheer her, painting glorious pictures and building air-castles of the happiness in store for them, and the things he will do for her when he becomes established.

Judy, however, sees only the poverty and the havoc it will make in their lives. They quarrel and she leaves, going to the home of Dorothy Hobart, a former Chicago friend, now married to a rich man. Here she finds all the finery and luxury which she believes essential to a young couple embarking on a matrimonial venture. Dorothy, of course, agrees with her ideas.

At the Hobart home she meets Sanford Gillespie, financier and clubman, a man accustomed to having everything money and power can give him. He fancies Judy, and she uses her influence with him to place Ron in the financial world.

Through the financier's quiet manipulations, Ron meets with success at every turn. In a short time he has acquired enough wealth to induce Judy to marry him. Unknown to him, Gillespie continues to throw many deals his way, and his success is regarded as phenomenal.

Ron catches the money fever, and spurred on by the constant urging of Judy, the amassing of the almighty dollar becomes his religion. Even on his wedding night, a call from Gillespie brings him from Judy's side to an important conference.

Then Anne Broderick, one of the world's richest women, enters their circle. She takes a liking to Ron, and realizing that he is money mad, tempts him to give up Judy for her. Judy, powerless, to help herself, goes again to Gillespie, this time to influence him to break Ron, even as he has made him.

He agrees, after making Judy promise that she will do anything

For LOVE—or for

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A story of a woman's insatiable cravi wealth and power, that she might insu husband's love—and the astour ing res of a man who let lust for gold rule his tions.



# SS SHEET

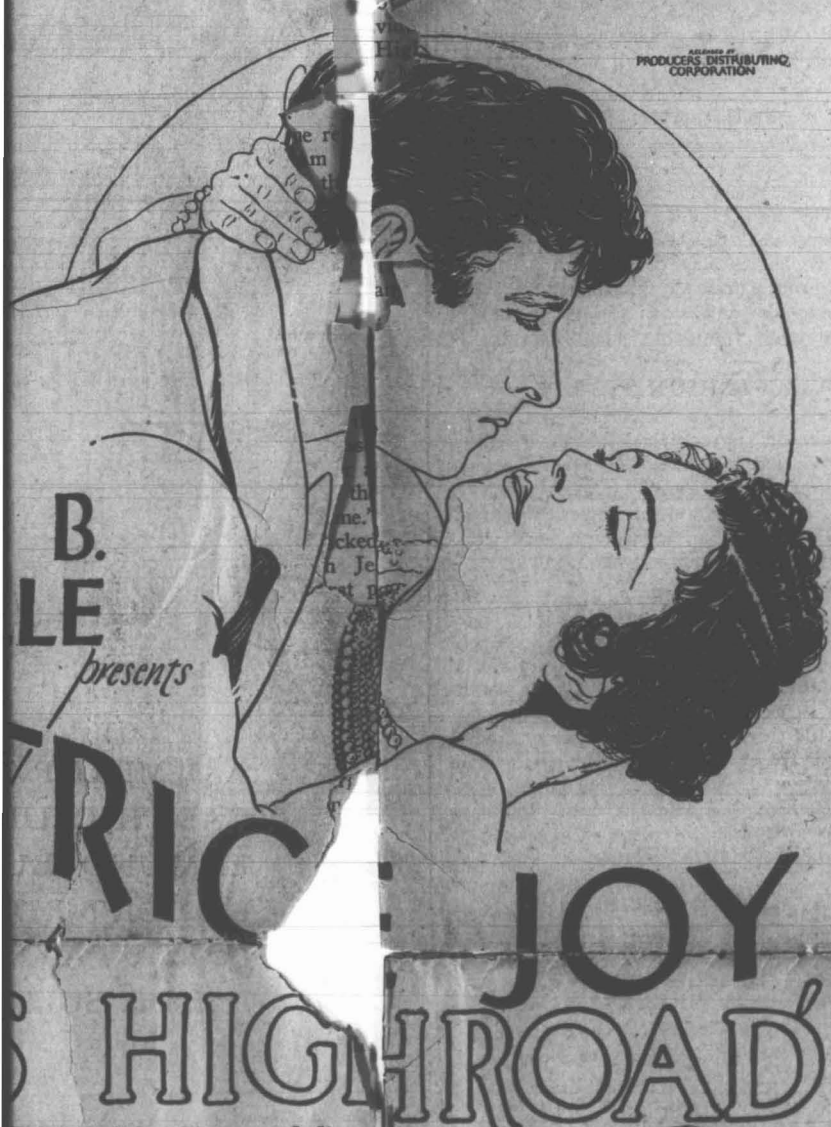
ON

# HIGHROAD"

CORPORATION, 469 FIFTH AVENUE, NEW YORK CITY

CECIL DE MILLE SUPERVISED PRODUCTION  
LEATRICE JOY IN A DRAMA OF LOVE AND  
PASSION THE HEART and DELIGHTS THE EYE

VE-or for GOLD



B. LE presents

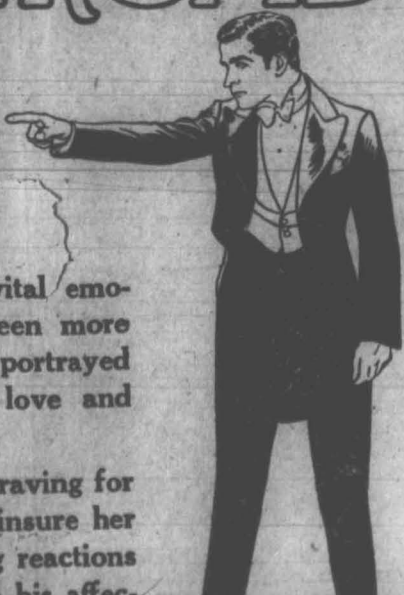
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story of a woman's insatiable craving for power, that she might insure her man's love—and the astounding reactions of his affec-



## WHO'S WHO

### LEATRICE JOY

Born and educated in New Orleans, Leatrice, from an early age had an intense interest in play acting. When she was 16, it was her good fortune for a picture company to pick her home city as center of production. From this company she came North and then to Los Angeles. It was DeMille, under whose banner she now appears in "Hell's Highroad," who realized Miss Joy's possibilities and gave her the first real shove up the ladder of screen success. Under him she appeared in "Saturday Night," "The Ten Commandments" and "Triumph," and now after two pictures under other directors she is back with him again on a long term contract.

### EDMUND BURNS

Born and raised in Philadelphia, where at an early age he figured prominently in high school theatricals. Dispensing with a college career that he might get an early start in dramatics, he drifted about from one company to another till in 1917 he was offered a screen contract with Fox. But his real opportunity in the films did not present itself until he landed in Hollywood to try free-lancing. His first role of importance was with George Arliss in "The Ruling Passion" by virtue of which he was cast in "Male and Female." Since then he has been greatly in demand. His last two productions were made in Germany for a foreign producer. He is six feet tall, weighs 180 pounds, has black hair and brown eyes and so far—he is a bachelor.

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### JULIA FAYE

Julia Faye is a daughter of Virginia. She was born in Richmond in 1898, and educated in private and public schools of St. Louis, where her family moved soon after her birth. Later she attended Illinois University, with the idea of becoming a school teacher. This career did not hold her attention long, however, and in 1915 she came to the Pacific and with no previous experience secured a part in D. W. Griffith's "Intolerance." In 1917 Miss Faye appeared in several Paramount productions until finally she became a fixture in the DeMille presentations for that company. When DeMille struck out independently she followed, and in the opinion of critics who have commented on her work in "Hell's Highroad," his newest production, she acted wisely.

### HELENE SULLIVAN

Helene Sullivan was born in St. Louis, educated in a convent school in Illinois and in her teens entered art school in St. Louis with every serious intention of becoming an interior decorator. While working for a firm there she also did "readings" at St. Louis society affairs. Daniel Frohman was a guest at one of these affairs and after one of her readings he engaged her as a member of his company then playing in St. Louis. After several years on the stage she was induced by Cecil DeMille to enter pictures. Since then she has appeared in several DeMille productions, and is now cast in an important role in this producer's latest, "Hell's Highroad."

### RUPERT JULIAN

Born in Auckland, New Zealand, the son of a cattle man, he ran away at an early age and enlisted as a bugler in the Boer War. At 16 he returned to Auckland, decided to go on the stage and signed with a troupe that included Australia and South Africa in its travels. Realizing from the beginning the future of motion pictures, he finally came to Hollywood and signed a contract with Universal. He served with this company in the capacity of actor, scenarist and director. His first outstanding success as a director was the "Beast of Berlin" and his last under this company was "The Phantom of the Opera." He is now under contract with Cecil B. DeMille, "Hell's Highroad," starring Leatrice Joy, being his first picture under the new banner. He is known throughout the industry as a director who has never made a "flop." Over 6 feet tall, he weighs 175 pounds, is blonde, blue eyed and carries himself with a distinctive military bearing.



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He agrees, after making Judy promise that she will do anything he asks in return. The following day, Ron's fortune is swept away, and he returns home, to seek comfort and solace from Judy. She is not there.

Knowing Gillespie to be the cause of his ruin, he goes to his home, seeking revenge. There he finds Judy, who has come to fulfill her promise. In a rage Ron rushes at her, and is choking her to death, when Gillespie pulls them apart.

As Ron stands before her, he realizes that all her actions have been prompted by her love for him, and she, in turn, looking into his eyes, sees there the man whom she once loved.

They leave, arm in arm, to start life over again, along another road than "Hell's Highroad."

## A Letter With Something In It!

Dear Mr. Playgoer:

If you have \$1,000,000 that you can call on at any time, or if you can afford to spend nearly a quarter of that amount entertaining your guests of an evening, you won't be interested in watching it done on the screen in "Hell's Highroad," coming to the ..... Theatre for a ..... run beginning ..... If this is the case, IT WILL BORE YOU.

But—if you are a member of what is known as our "great middle class," also referred to as the "white collar brigade," you have something in store for you.

It's splendid story, interesting throughout and appealing in its romances. The DeMille scale of lavish production, with its rare sense of realism and delicate balance has been adhered to strictly.

Don't miss it. It will be talked about at the office and over the tea tables.

Cordially,

Manager.

On The Way

ROD LA ROCQUE in "The Coming of Amos"

# CECIL B. DEMILLE

# LEATRICE JOY

# HELL'S HIGHROAD

Directed by Rupert Julian.

With Edmund Burns, Robert Edeson, Julia Faye and Helene Sullivan.



Never before have a woman's emotions—love, hate and ambition—been so deftly contrasted or more vividly portrayed than in this impelling drama of love and luxury.

A story of a woman's insatiable craving for wealth and power, that she might win her husband's love—and the astounding revelation of a man who let lust for gold rule his emotions.

A Cecil B. DeMille Personally Supervised  
Lovely Leatrice Joy in the Leading Role

Three Column Ad.

## "THE GREATEST THRILL I'VE HAD IN THE MOVIES" BY LEATRICE JOY

Greatest Moment of Her Movie Career,  
Derived From Scene in Which She  
Had No Part, Says Star

Leatrice Joy, star of the DeMille supervised production "Hell's Highroad," asked to relate the greatest thrill she ever received in motion pictures, answered with the amazing statement that it came from the scene in which she did not appear.

It was in a DeMille production, "The Ten Commandments," she relates. To use the famous star's own words:

"Perhaps because I did not have a part in this particular scene I was better able to get the full effect of what I consider to be the greatest emotion creating event I have ever beheld during the making of a picture. The scene was the great Exodus of the Children of Israel in the Biblical prologue of 'The Ten Commandments.'"

"I was with the cameras, on top of a thirty foot platform over looking the long avenue of sphinxes down which



LEATRICE JOY

One Column Star Cut

the crowd of 2,500 came from the huge representation of an Egyptian city. I

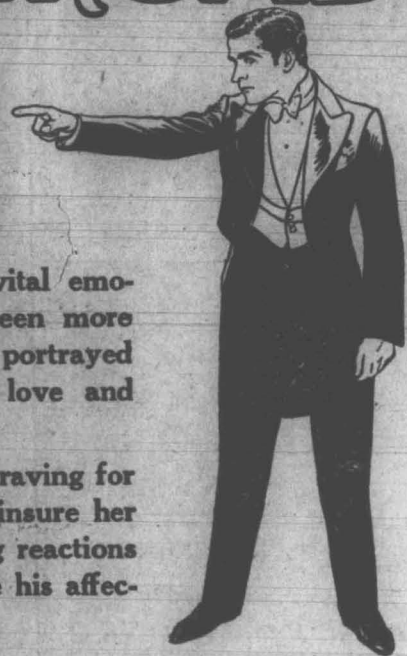




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atrice Joy in the Lead Role

Three Column Ad.

## THRILL I'VE HAD BY LEATRICE



LEATRICE JOY  
One Column Star Cut

Mr. DeMille explain the sig-  
of this great historical event,  
up my mind to see it enacted.  
started, wavering across the huge  
es, with Theodore Roberts, the  
Moses, in the lead. Suddenly a  
rose, none other than one of the  
ants actually sung in the real  
s, 4,000 years ago. It came from  
p of real orthodox Jews, employed  
pes' completely overcome by the  
emotional significance of the movie  
scene."

Miss Joy said she felt exactly like the  
roughneck camera man next to her who  
wiped his eyes on his sleeve and said,  
"How in hell do they expect a man to  
film a scene like this."

Miss Joy's movie career began at the  
age of 16, when a company established a  
studio in her home city of New Orleans.  
She was selected for a lead in their  
production, and with the experience  
gathered there came North and then to  
Hollywood, determined to make a name  
for herself in the films.

DeMille, with whom she has long been  
associated, first noticed her playing in  
Metro production and secured her services.

This picture, a Producers Distributing  
Corporation release, will appear at the  
Theatre on \_\_\_\_\_ run.

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## CATCHLINES

The road to Hell is paved with good intentions. See  
"Hell's Highroad."

Young engaged couples! Is money holding you back?  
See "Hell's Highroad."

DETOUR—"Hell's Highroad."

DRIVE CAREFULLY—"Hell's Highroad"—UNDER  
REPAIR.

"Hell's Highroad"—PROCEED AT YOUR OWN RISK.

A story of a good intention, "Hell's Highroad."

How much money do you need, to start married life?  
See "Hell's Highroad."

Big Race today, at ..... Theatre. Love vs.  
Money, over "Hell's Highroad," no handicap. All down grade.  
Choice of two prizes: Happiness or misery.

In the mad rush for power and riches she forgot love—and  
the man she loved forgot her.

Tour next week over "Hell's Highroad." All down grade.  
No bumps. Few detours. No annoying signboards. No  
speed limit.

A gripping drama of a wife who gained all the power in the  
world but the power to hold her husband's love.

A story of a woman's insatiable craving for power and  
wealth, that she might insure her husband's love, and the  
astounding reactions of a man who let lust rule his affections.

The drama of love that was sold with a check book and  
bought back with a pistol.

the crowd of 2,500 came from  
representation of an Egyptian  
city. I for a \_\_\_\_\_ run.



# Rupert Julian Directing For Portrays Life Vi

## "HELL'S HIGHROAD" TYPICAL OF JULIAN

- All Great Characteristics of Famous Director Come Out In Making of DeMille Production

Rupert Julian, who directs Leatrice Joy in the DeMille supervised production, "Hell's Highroad," which is now playing at the..... Theatre, attributes his success as a director to the fact that before he became a director he was a scenarist, and it is said, a successful one.

His training along this line gave him an invaluable sense of story values and plot proportions. The sureness and evenness which characterize the delicate situations in "Hell's Highroad," and which are typical of this director in all his former productions, are second nature to him.

"Hell's Highroad" is a succession of situations, each one crowding close upon the other. From the tense drama which predominates the story at the crisis, down to the apparently insignificant detail of a run in a poor girl's stocking, each is awarded the treatment its importance demands.

Edmund Burns, Robert Edeson and Julia Faye support Miss Joy in this DeMille supervised production under Director Julian.



ROBERT EDESON

One Column Star Cut No. 3

## "Hell's Highroad" Lives Up To DeMille Standard

The first of DeMille's independent productions, "Hell's Highroad," starring Leatrice Joy under the direction of Rupert Julian is scheduled to appear at the..... Theatre for a run of..... starting.....

"Hell's Highroad" is said to maintain in every detail the standard of DeMille production that made his past present-a-new venture he has assembled about him a group of screen actors and actresses of proven ability and worth.

Rupert Julian, who directs "Hell's Highroad" under Mr. DeMille's personal supervision, has a long list of screen successes to his credit, ranging from "The Beast of Berlin" to his most recent, "The Phantom of the Opera."

Leatrice Joy, a star of the highest order, who started on her rise to screen fame as a discovery of DeMille, and who has been prominently starred and featured in his productions for other companies, is said to show the effect of again being under this famous director's guidance, and in the leading role of Judy is adding new laurels.

Edmund Burns, recently returned from Germany where he completed two pictures for a foreign company, plays opposite Miss Joy. Robert Edeson and Julia Faye are also prominently identified in the cast.

## FILLING THE SEATS

### WORK THE TITLE

"Hell's Highroad" is a real title. Use it. Play it up separately and aside from the names and fames of DeMille and Joy in place cards and catches. Your public is sold on DeMille, and Leatrice Joy is well among the most popular screen stars. They will bring your patrons, but your title, "Hell's Highroad" is something to be conjured with. It's certain to catch the eye, odd enough to arouse interest and short enough to be remembered.

### USE THE ROADS

Nearly every community has its notoriously bad highway or street in the town or nearby, or a highway under construction. Wherever such is the case, and motorists have to look to sign-posts for instructions a bold,

### DETOUR

"Hell's Highroad"

At The ..... will catch the eye. The bigger and bolder it is, the better it will draw.

### SAND AND BRICKS

A pile of fine sand, placarded, "Foundation of 'Hell's Highroad,'" beside some building bricks gilded to look like gold bricks also carded, "Surface of 'Hell's Highroad,'" can be used effectively either as a lobby display, or in the shop window of some dress establishment showing gowns on a fashion tie-up or in the window of a building supply firm.

### FASHION TIE-UPS

Leatrice Joy's wardrobe in "Hell's Highroad" is more lavish than in any of her former productions. Her afternoon and evening gowns particularly are worthy of note and can be used to mutual advantage on a tie-up with local dress houses on window displays.

### CONEY ISLAND STUFF

One of the big scenes in "Hell's Highroad" is a reproduction of Coney Island on a millionaire's estate. All the details are carried out with minute correctness. Should there be a lake, summer or amusement resort in the vicinity tie-up with them on display cards throughout their grounds to this effect: "After you have seen everything here see the real Coney Island, in 'Hell's Highroad' at the..... Theatre." And in return run a slide for the resort keeper, telling your audience to go and see his place after

THIS IS A



PRODUCTION

AT LAST! Luxury—Jewels—



all that  
money  
could buy

PRODUCED BY  
PRODUCERS DISTRIBUTING CORPORATION

## WRECKS

An automobile wreck, or the remains of any sort of a vehicle smash-up could be used in various ways, from lobby displays to having it drawn through the streets of the town, appropriately carded.



SCENE FROM "HELL'S HIGHROAD"  
RELEASED BY  
PRODUCERS DISTRIBUTING CORPORATION

All  
Never b



A DEMILLE P  
CAST INCL  
EDMUND P  
ROBERT E

JULIA  
HELENE

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from the gre  
A gr  
ing onward t  
Here  
tions of a wo  
whelms.

Lavi



# ng For De Mille Life Vividly From All Angles

All this week at the STRAND

Never before such a STORY—STAR—CAST

CECIL B. DE MILLE

*presents*

LEATRICE  
JOY *in*



A DEMILLE PICKED  
CAST INCLUDING  
EDMUND BURNS  
ROBERT EDSON

JULIA FAYE and  
HELENE SULLIVAN

'HELL'S  
HIGHROAD'

Here is the season's screen spectacle—the DeMille Personally Supervised Production, under the direction of Rupert Julian.

A master production from the hand of the screen's master genius—a creation from the great creator of screen symphonies—DeMille.

A gripping story of life and love—an avalanche of dramatic sequences thundering onward to a vivid and unexpected climax.

Here, again, is a great star—in her greatest role—portraying the vibrant emotions of a woman's love with a forceful intensity and subtle delicacy that awes and overwhelms.

Lavishly luxurious—scintillating with humor and pathos.



situations, each one crowding close upon the other. From the tense drama which predominates the story at the crisis, down to the apparently insignificant detail of a run in a poor girl's stocking, each is awarded the treatment its importance demands.

Edmund Burns, Robert Edeson and Julia Faye support Miss Joy in this DeMille supervised production under Director Julian.

THIS IS A



PRODUCTION

The first of DeMille's independent productions, "Hell's Highroad," starring Leatrice Joy under the direction of Rupert Julian is scheduled to appear at the..... Theatre for a run of..... starting.....

"Hell's Highroad" is said to maintain in every detail the standard of DeMille production that made his past present-new venture he has assembled about him a group of screen actors and actresses of proven ability and worth.

Rupert Julian, who directs "Hell's Highroad" under Mr. DeMille's personal supervision, has a long list of screen successes to his credit, ranging from "The Beast of Berlin" to his most recent, "The Phantom of the Opera."

Leatrice Joy, a star of the highest order, who started on her rise to screen fame as a discovery of DeMille, and who has been prominently starred and featured in his productions for other companies, is said to show the effect of again being under this famous director's guidance, and in the leading role of Judy is adding new laurels.

Edmund Burns, recently returned from Germany where he completed two pictures for a foreign company, plays opposite Miss Joy. Robert Edeson and Julia Faye are also prominently identified in the cast.

it is, the better it will draw.

#### SAND AND BRICKS

A pile of fine sand, placarded, "Foundation of 'Hell's Highroad,'" beside some building bricks gilded to look like gold bricks also carded, "Surface of 'Hell's Highroad,'" can be used effectively either as a lobby display, or in the shop window of some dress establishment showing gowns on a fashion tie-up or in the window of a building supply firm.

#### FASHION TIE-UPS

Leatrice Joy's wardrobe in "Hell's Highroad" is more lavish than in any of her former productions. Her afternoon and evening gowns particularly are worthy of note and can be used to mutual advantage on a tie-up with local dress houses on window displays.

#### CONEY ISLAND STUFF

One of the big scenes in "Hell's Highroad" is a reproduction of Coney Island on a millionaire's estate. All the details are carried out with minute correctness. Should there be a lake, summer or amusement resort in the vicinity tie-up with them on display cards throughout their grounds to this effect: "After you have seen everything here see the real Coney Island, in 'Hell's Highroad' at the..... Theatre." And in return run a slide for the resort keeper, telling your audience to go and see his place after the picture.

#### WRECKS

An automobile wreck, or the remains of any sort of a vehicle smash-up could be used in various ways, from lobby displays to having it drawn through the streets of the town, appropriately carded.



SCENE FROM "HELL'S HIGHROAD" RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

One Col. Prod. Cut No. 2

A DEMILLE  
CAST INCL  
EDMUND  
ROBERT  
JULIA F  
HELENE S

Here is  
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A mast  
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A gripp  
ing onward to a  
Here, ag  
tions of a woma  
whelms.

Lavishl

AT LAST! *Luxury—Jewels—*



all that  
money  
could buy

CECIL B.  
DE MILLE  
*presents*  
LEATRICE  
JOY in  
HELL'S HIGHROAD

LOVE?—In the mad desire for power and riches she had forgotten love, and the man she loved had forgotten her.

A powerful story—a great star in a mighty role—directed by Rupert Julian, with gorgeously impressive settings—a brilliant supporting cast, including Edmund Burns, Robert Edeson and Julia Faye.

AT THE GRAND

Two Column Ad. Cut No. 3

SNAPPY SHORTS

That Off  
Features

Where  
Chance

The lovely array of gowns in which Leatrice Joy parades screen throughout the scenes "Highroad," the Producers Distributing Corporation release, are produced in the workrooms of Claire West, designer for the DeMille studios.

After the completion of the Producers Distributing Corporation release, "Hell's Highroad," at the DeMille studios, under the direction of Rupert Julian, Leatrice Joy received a well-earned three weeks' vacation before beginning her next, "The Wedding Song," which is now well under way with Allan Hale directing under DeMille's supervision.

Majel Coleman, who makes her debut under the DeMille banner in Leatrice Joy's starring vehicle, "Hell's Highroad," the Producers Distributing Corporation release, has a grievance against the printing fraternity for printing her name "Mabel," when it's rightly Majel. In Indian Majel is short for "Majella," which means "wood dove," a symbol of beauty. This rising young actress, with her auburn hair and green eyes, was well named.

Robert Edeson, who plays the part of the villain we can't help but like in the Pro-

tributing Corporation release "Highroad," Leatrice Joy's starring vehicle, under the DeMille banner, no less than the other stage beauty stars, has at some time made a name for the pulpit. They range from down to Miss Joy.

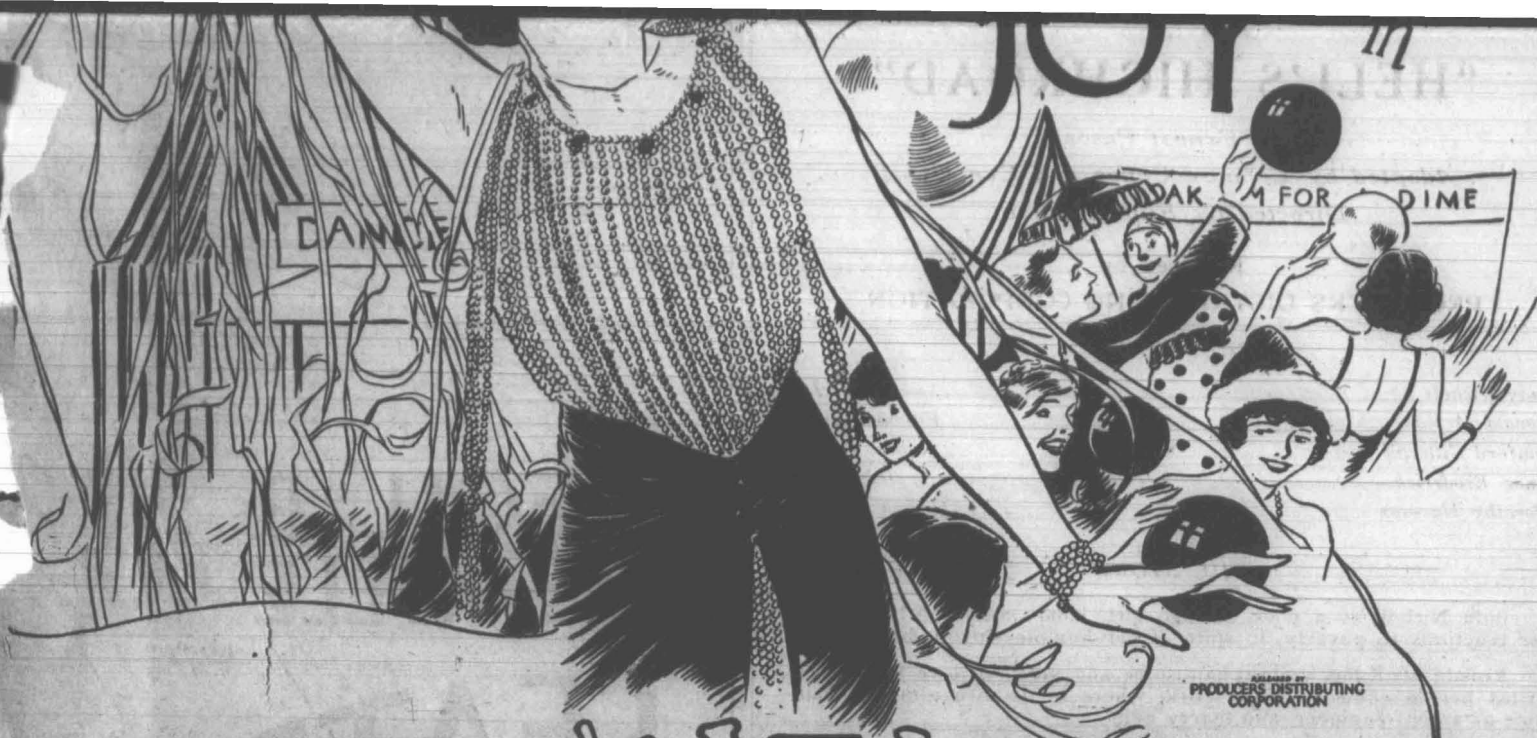
If you were a girl just married, would you send your husband away on the first night of your honeymoon because of the opening of an opportunity for him to make more money?

This very interesting situation makes the Producers Distributing Corporation release, "Hell's Highroad," a Leatrice Joy starring vehicle, under the DeMille banner, an unusual dramatic offering.

The bathtub, long a fixture in the lavish DeMille productions, has not been overlooked in "Hell's Highroad." Director Rupert Julian has managed to get one in Leatrice Joy's one room apartment where she starts out in the story as a poor working girl. It is a most uncomfortable looking tin affair, screened off at one end of the room, in a pathetic attempt to conceal the ugliness of poverty.

The "zig-zag" part is the latest addition to Milady's coiffure and is illus-





A DEMILLE PICKED  
CAST INCLUDING  
EDMUND BURNS  
ROBERT EDSON  
JULIA FAYE and  
HELENE SULLIVAN

# 'HELL'S HIGHROAD'

Here is the season's screen spectacle—the DeMille Personally Supervised Production, under the direction of Rupert Julian.

A master production from the hand of the screen's master genius—a creation from the great creator of screen symphonies—DeMille.

A gripping story of life and love—an avalanche of dramatic sequences thundering onward to a vivid and unexpected climax.

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Lavishly luxurious—scintillating with humor and pathos.

Four Column Ad. Cut No. 5

## SPORTS Where Chance

Producing Corporation release, "Hell's Highroad," Leatrice Joy's star-making picture, under the DeMille banner, no less. The stage beauty has at some time made a name for the public. They range from down to Miss Joy.

trated to splendid advantage by Leatrice Joy, in connection with the gorgeous array of feminine finery which her starring role in the Producers Distributing Corporation release, "Hell's Highroad," the DeMille supervised production, made under the direction of Rupert Julian, gives her a chance to display.

Majel Coleman, Sally Rand and Louis Natheaux, three young members of the DeMille stock company, whom he is training for starring parts, are included in the cast of the Producers Distributing Corporation release, "Hell's Highroad," Leatrice Joy's starring picture, directed by Rupert Julian.

## The Question Box

George F.: You should read the papers, George. It was big news several weeks ago that the great DeMille had gone into the picture business with his own company. Yes, we liked "Hell's Highroad!" It was splendid. "The Coming of Amos" with Rod LaRoque as the gauche Amos will be his next.

Billie: Leatrice Joy's first big picture was "Saturday Night." DeMille directed her in that, too. She is five feet, four inches tall, has black hair and brown eyes; is a regular out of door sport, her most recent athletic venture being the art of fencing. She also swims, rides, skates and golfs, all equally well. That's all I can tell you. Thanks.

Annabelle: Edmund Burns is his real name. No, he isn't married and lives in solitary grandeur at the Hollywood Athletic Club. I don't blame you. He is said to be one of the screen's most popular leading men.

Mrs. F.: Robert Edson did play with Maude Adams, a long, long time ago, on the stage. You have a good memory. He is married to Mary Newcomb, herself an actress, and has one child by a former marriage. Of late he has been devoting his time almost exclusively to screen work.

George: Julia Faye was born in Virginia. Her first picture part was in D. W. Griffith's "Intolerance." She has never appeared on the stage. She appeared recently under the Paramount banner, having done much of her work there under DeMille's direction.



SCENE FROM "HELL'S HIGHROAD"  
RELEASED BY  
PRODUCERS DISTRIBUTING CORPORATION

Two Column Prod. Cut No. 3

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# Leatrice Joy Stars Again Under Banner Adding New Fame

## Reviews



REVIEW NO. 1-

### Another De Mille Screen Sensation

Cecil B. DeMille, outstanding directorial genius of the film industry, has lived up to his reputation and created another sensational offering in "Hell's Highroad," his first independent production from Producers Distributing Company, which opened at the Theatre yesterday.

The statement might sound like a platitude because the picture going public has become so used to seeing the unusual from Mr. DeMille. In the present instance, however, the producing director has excelled himself. Rupert Julian, who directs the picture, under Mr. DeMille's personal supervision, has managed to combine spectacular effects and big punch scenes with a gripping story of teary tenements and mirthful mansions. The value that the story has, is accentuated by the strong contrast between these two phases of life, a contrast that is brought out in an entirely different manner from that which the film fans usually see.

Leatrice Joy plays the part of the society girl who loves money not so much for itself but because of an honest conviction that it is essential to happy married life. The man of her choice, played by Edmund Burns, fails to share this view, so the woman, thwarted in attaining her goal by direct suasion, turns to subterfuge. She gets a wealthy man about town to place her husband on the path to wealth. The idea turns out to be a bommerang. Infected by the money lure, the man now sets about to discard everything that does not contribute to his ambition—and that includes his wife.

Mr. DeMille has turned his tale deftly in showing how the penitent wife, conscious of her error of judgment, sets about to ward off this catastrophe, and incidentally, her rival. The situation has been used to good advantage in providing another DeMille "punch" scene, one that carries realism along with the melodramatic action. The conclusion is necessarily satisfying and carries with it its own lesson.

Too much cannot be said for the work

of Miss Joy who started out as a DeMille protege and is, as a star, still a DeMille protege. She has acquired poise and restraint along with the photographic beauty that was always one of her assets. As Judy Nichols she gives a sympathetic portrayal. Edmund Burns, another screen favorite who has benefited by association with Mr. DeMille is a convincing weakling and then hero. Robert Edeson is the same accomplished actor as ever and Julia Faye vamps in her most vampish way.

With such a cast under DeMille's supervision "Hell's Highroad" was bound to be good. It is more than that. It is the best of a long series of DeMille successes.

REVIEW NO. 2

### "Hell's Highroad" Heads List Of Season's Finest

In "Hell's Highroad," showing this week at the Theatre, we have a case of perfect co-ordination on the part of director, star and supporting cast, under Cecil B. DeMille's supervision, and the result, to put it conservatively, is one of the finest productions that has appeared in this city during the current season.

The production, which is heralded as the first DeMille presentation to be made under his new independent contract, is directed by Rupert Julian, with Leatrice Joy in the starring role.

The story is of a girl with the idea that money—lots of money—is absolutely essential to the success of marriage. Through her influence, a powerful financier is induced to back her lover and make him a rich man. This is easy, they are married and all is lovely. But love flies out the window of this young bride's boudoir, in search of more gold. Where love flew, and how it came back, makes up the body and principal high-lights of this very interesting screen narrative.

The sets are remarkable for their correctness of detail. The range of the story varies from the lowly city tenement district to a gorgeous Coney Island ball on a country estate, and, although even DeMille is human, to us they seemed flawless.

As for Miss Joy; if it is possible for her to advance another rung on the ladder of screen fame, she has done so in this picture. Long ago, it was said that she had reached the peak of a cinema actress' prestige, but still somehow she keeps adding new rungs of her own accord, to climb on.



SCENE FROM "HELL'S HIGHROAD"  
RELEASED BY  
PRODUCERS DISTRIBUTING CORPORATION

One Col. Prod. Cut No. 1

## RIVOLI Now



## A QUESTION OF NAMES SOLVED

Vital Statistics Columns Supply  
Screen Star's Titles

Names from the columns of vital statistics appearing in the daily newspapers



EDMUND BURNS  
One Column Star Cut No. 2

## JULIAN CREATES ANOTHER CLASSIC

DeMille Chose Wisely In Trusting  
The Destiny of "Hell's Highroad"  
To Able Director

Rupert Julian, who directs the DeMille supervised production, "Hell's Highroad," starring Leatrice Joy, which opens at the Theatre on.....run, is known as a director who can take any type of story, and drain it to the utmost for its real entertainment value.

In "Hell's Highroad," he was given another opportunity to adjust himself to a new and different type of story. He was chosen by DeMille, as a seasoned veteran who has proven himself worthy of such an assignment, and the additional responsibility and honor of directing the first production for a great organization guided and supervised by a genius who has long since proven himself a peer in the industry.

"Hell's Highroad" is a series of unexpected and intricate situations. From the beginning, when Leatrice Joy, in the starring role, tells the man she loves that they cannot be married without money, there comes the unexpected situation. They neither kiss and make up, nor do they part forever. The next instant

almost, when Miss Joy is informed that she is an heiress, she rushes to her lover to tell him, but again the unexpected arises and they do not marry.

All these incidents pile one on the other with amazing sureness and speed, and the smooth manner in which they are blended, make each one a story in itself and the whole a classic that will long live to glorify the already glorious names of DeMille and Joy and Julian.

## "HELL'S HIGHROAD" DE MILLE'S FIRST

Initial Independent Release Widely  
Heralded and Highly Praised

"Hell's Highroad," starring Leatrice Joy, which comes to the Theatre on.....for a.....run is the first of the DeMille pictures to appear since that director has entered the field independently to make his own productions.

For many years DeMille has been associated with one of the largest producing companies in the business, so long in fact that the names of the two were al-

## DE MILLE ASSUMES ALL RESPONSIBILITY

All DeMille Productions To Receive  
Same Personal Attention As

### "Hell's Highroad"

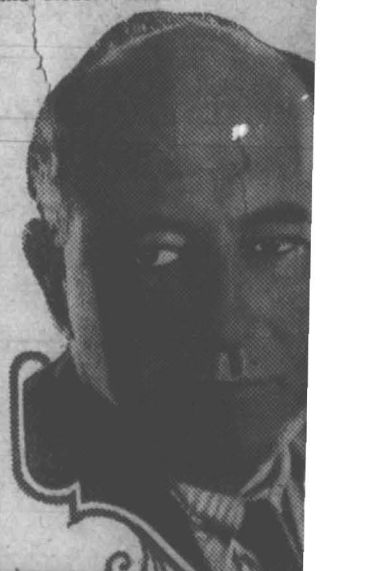
Cecil B. DeMille, outstanding directorial genius of the motion picture industry who shares with a few others the reputation of having raised the level of entertainments to their present high standard, is a firm believer in the principle of giving personal attention to every undertaking. This policy is again illustrated in "Hell's Highroad," his first independent production which is shown next week at the Theatre.

Despite the fact that he engaged Rupert Julian to actually handle the phone on the lot, Mr. DeMille personally attended the selection of the cast on the set throughout the shooting of important scenes. It may be an overstatement to say that the making of "Hell's Highroad" is a typical indication of DeMille's personal supervision, but for himself in film circles.

"I believe that if I assume responsibility for anything, that I am bound to turn out a job to the best of my ability," is Mr. DeMille's policy in discussing this policy. "True regardless of whether I am to buy a new camera for the company or turn out a million dollar production, I am not going to shift the responsibility to someone else, but to work with men whom I know can assume these responsibilities but I expect them to take the blame if they go wrong. And that is the reason I want to be on hand whenever a calamitous moment approaches, even if it may not say a word all the time."

Mr. DeMille's principle is backed by film history. Together with Jesse L. Lasky, he made one of the first pictures of the modern screen art, "The Ten Commandments," in a small barn, back in 1917. DeMille personally supervised every phase of that production even to the properties. As the day of amateurism arrived in the film industry, DeMille rightfully became the production manager of the large company in the field and his personal supervision of pictures from "Male and Female" to "The Ten Commandments" and "The Golden Bed" were regarded as word in spectacular screen and audience appeal.

With his new release of his own producing company, DeMille has retained the principle of assuming personal responsibility for his company's productions. "Hell's Highroad," the first of these, gives of his masterful direction with a DeMille selected cast that includes Leatrice Joy, Edmund Burns, Julia Faye, and Robert Edeson.





# in Under The De Mille ew Fame In A Difficult Role

## DE MILLE ASSUMES ALL RESPONSIBILITY

All DeMille Productions To Receive  
Same Personal Attention

"Hell's Highroad"  
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Mr. DeMille's principle is backed up by his record. Together with Joseph Lasky he made one of the first pictures of the modern screen art, "The Man in a Small Barn," back in 1912. DeMille personally supervised every detail of that production even to the purchase of properties. As the day of amateurism arrived in the film industry, DeMille rightfully became the production manager of the large company in the field and his personal supervision of pictures from "Male and Female" to "The Ten Commandments" and "The Sign of the Cross" were regarded as word in spectacular screen and audience appeal.

With his new reputation of his own producing company, DeMille has retained the principle of assuming personal responsibility for all the company's productions. — "Hell's Highroad," the first of these, gives evidence of his masterful direction with the aid of a DeMille selected cast that includes Leatrice Joy, Edmund Burns, Julia Faye and Robert Edeson.



JULIA FAYE  
One Column Star Cut No. 4

## GIRL DEMANDS LOVE INSURANCE

"Hell's Highroad" a Story of Climaxes  
Resolving Into Powerful Ending

The story of "Hell's Highroad," the Cecil B. DeMille supervised production starring Leatrice Joy and directed by Rupert Julian, which is showing at the Theatre, is an old theme of proven popularity—romance—with a decidedly new and novel twist.

The picture opens with Miss Joy in the role of a girl very much in love with a boy, but steadfastly refusing to marry him and risk love and happiness amid poverty. Money she demands to insure their affection and when the opportunity arises she conspires with a wealthy acquaintance to make her fiancé rich, for a consideration of an implied reward.

In creating this situation, the girl plays right into the hands of the financier, taking upon herself the double responsibility of being true to the one she loves and fulfilling her obligations to the man who has aided her plans. The manner in which the director has handled the characters in this novel situation, coming early in the story, prepares one for the even more delicate climaxes which arise as the plot gets under way.

The cast includes Edmund Burns, who plays the role of Miss Joy's lover and husband, Robert Edeson, as the villain and in the end a good loser, and Julia

Faye as Anne Broderick, who tries to win a man's love with money and fails. The picture is released through Producers Distributing Corporation.

## SCREEN STAR WEARS STURDY STOCKINGS

Production Of "Hell's Highroad"  
Halted When Leatrice Joy's  
Hose Held

During the filming of scenes for "Hell's Highroad," the Cecil B. DeMille supervised production starring Leatrice Joy which opens for a Theatre, it was required as a detail of her costume, that she wear stockings with runs in them.

But, according to members of the cast this star wears a very sturdy brand of silk stockings for it took the combined efforts of Director Rupert Julian and Edmund Burns, her leading man, and the assistance of several others in the cast to produce the required rent in the sheer material. Finally the task was accomplished but it was almost necessary to

## FOR YOUR PROGRAM

"When you are rich, I will marry you," she told the man she loved.

"I will make him rich, because I love him," she told herself.

The chance came, and through her he gained wealth and fame and power. He kept on gaining, till his lust for gold shut her out of his life. Just when he was about to give her up, for a woman who had power and money in vast sums to offer him, his wife caused his ruin.

Who does he turn to? Both women want him. One offered love, the other, money. He who has traveled "Hell's Highroad" makes a wise choice. Would you choose the same?

See "Hell's Highroad" and see which is the road to happiness.



EDMUND BURNS



LEATRICE JOY

1-2 Col. Cut No. 2

1-2 Col. Cut No. 1

## LEATRICE JOY BACK WITH CECIL B. DEMILLE

"Hell's Highroad" Marks Renewal of  
Long Association In Screen Work

Leatrice Joy, who heads the cast in "Hell's Highroad," the Cecil B. DeMille supervised production that opens at the Theatre for a run, is said to be like President Coolidge in that she believes in getting right down to the root of things. This in a large measure is said to be responsible for her phenomenal success as a screen actress.

At 16, Leatrice was a New Orleans school girl. A picture company chose that city as the base of its operations; and immediately on hearing of its arrival she lost no time in presenting herself as an applicant, or perhaps supplicant for a part in their first production. She was chosen as leading lady. Sometime later she heard of a company reputed to be "doing things" near Wilkes-Barre, Pa.

and came north. The experience she acquired while working with these two companies, together with her sound common sense, soon told her that of all places for a girl with screen ambitions to reach the top, Hollywood, Cal., was that place. So West she went.

Soon after arriving, she received a part in a Metro production, where Cecil DeMille found her, and realizing her possibilities, took her under his wing. Since then she has been starred and featured in many lavish productions and in varied and difficult roles.

"Hell's Highroad" was directed by Rupert Julian under the personal supervision of Mr. DeMille. Supporting Miss Joy is an especially selected cast including Edmund Burns, Robert Edeson, Julia Faye and Helene Sullivan.

## "Bobbed Hair a Nuisance" Says Leatrice Joy

Bobbed hair is all right, if one isn't a movie star, in the opinion of Leatrice Joy, star of the Cecil B. DeMille supervised production, "Hell's Highroad," which opens for a Theatre. Miss Joy, who is shingled as becomes

## CONEY ISLAND FREAKS VISIT WEALTHY HOME

Famous Resort Transferred In  
Detail For "Hell's Highroad" Party

Coney Island, with all its blazing lights, all its freaks and fakes, dancers and sword-swallowers, reproduced in minute detail for a party on a millionaire's estate, makes one of the big scenes and forms the background for a great part of the intense dramatic situations that abound in the Cecil B. DeMille supervised production, "Hell's Highroad," which opens on a Theatre.

The party is given by Anne Broderick, one of the world's wealthiest women, on her beautiful Long Island estate. Underneath all this gorgeous display lies her burning desire to win Ronald McKane from his devoted wife, Judy, by dazzling him with gold. Judy looks on, watching fearfully for the effect of this display of splendor on the man she loves. Too quickly the critical moment arrives and she must act or lose him.

Just what Leatrice Joy, who stars in the role of Judy does to offset the lure of the rich woman's gold and win her husband, played by Edmund Burns, back to her heart again makes up one of the important and gripping crises that appear constantly in this dramatic screen narrative.

Rupert Julian directed "Hell's Highroad," under the personal supervision of Mr. DeMille. Others in the cast include Robert Edeson, Julia Faye and Helene

## She Watched Him!





directs the picture, under Mr. DeMille's personal supervision, has managed to combine spectacular effects and big punch scenes with a gripping story of teary tenements and mirthful mansions. The value that the story has, is accentuated by the strong contrast between these two phases of life, a contrast that is brought out in an entirely different manner from that which the film fans usually see.

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SCENE FROM "HELL'S HIGHROAD"  
RELEASED BY  
PRODUCERS DISTRIBUTING CORPORATION

One Col. Prod. Cut No. 1

## A QUESTION OF NAMES SOLVED

Vital Statistics Columns Supply Screen Star's Titles

Names from the columns of vital statistics appearing in the daily newspapers provide excellent labels for screen characters, according to Leonore Coffee, scenarist, who with Eve Unsell adapted to the screen the Cecil B. DeMille supervised production of Ernest Pascal's story, "Hell's Highroad," now playing at the Theatre.

The names of the characters must sound human and natural, Miss Coffee declares, and adapted in a measure to the personalities which they represent. Names from the births, deaths and marriage columns of the daily papers, when juggled around in different combinations, provide excellent identification marks.

In "Hell's Highroad" the character portrayed by Leatrice Joy is named Judy Nichols. It is a character which, in spite of her misdirected ambitions, abounds in lovable traits and endears her to all. Ronald (Ron) McKane, Judy's lover, portrayed by Edmund Burns, is all such a name implies. He's young, handsome and much in love with Judy.

Rupert Julian, who directs "Hell's Highroad" under Mr. DeMille's personal supervision, handles each of these characters with an ease and delicacy that brings out to the fullest extent the characteristic weaknesses and good points which such characters and such names should portray.



JULIA FAYE



ROBERT EDESON

1-2 Col. Cut No. 4 1-2 Col. Cut No. 3

## ANOTHER CLASSIC

### DeMille Chose Wisely In Trusting The Destiny of "Hell's Highroad" To Able Director

Rupert Julian, who directs the DeMille supervised production, "Hell's Highroad," starring Leatrice Joy, which opens at the Theatre on ..... for a ..... run, is known as a director who can take any type of story, and drain it to the utmost for its real entertainment value.

In "Hell's Highroad," he was given another opportunity to adjust himself to a new and different type of story. He was chosen by DeMille, as a seasoned veteran who has proven himself worthy of such an assignment, and the additional responsibility and honor of directing the first production for a great organization guided and supervised by a genius who has long since proven himself a peer in the industry.

"Hell's Highroad" is a series of unexpected and intricate situations. From the beginning, when Leatrice Joy, in the starring role, tells the man she loves that they cannot be married without money, there comes the unexpected situation. They neither kiss and make up, nor do they part forever. The next instant

almost, when Miss Joy is informed that she is an heiress, she rushes to her lover to tell him, but again the unexpected arises and they do not marry.

All these incidents pile one on the other with amazing sureness and speed, and the smooth manner in which they are blended, make each one a story in itself and the whole a classic that will long live to glorify the already glorious names of DeMille and Joy and Julian.

## "HELL'S HIGHROAD" DE MILLE'S FIRST

Initial Independent Release Widely Heralded and Highly Praised

"Hell's Highroad," starring Leatrice Joy, which comes to the Theatre on ..... for a ..... run is the first of the DeMille pictures to appear since that director has entered the field independently to make his own productions.

For many years DeMille has been associated with one of the largest producing companies in the business, so long in fact that the names of the two were almost synonymous. When it was announced a few weeks ago that he was to leave and form his own company, the news caused a stir, not only in inner circles of the picture industry but in the world of playgoers generally.

"Hell's Highroad" has been widely heralded and admirably received, both at its New York opening a short time ago and wherever it has been presented since. Local movie fans, the great majority of whom are also DeMille fans, are looking forward to this picture with the additional treat of seeing Leatrice Joy in the starring role. Rupert Julian directed the piece and others in the cast include Edmund Burns, Robert Edeson and Julia Faye.

### Leatrice Joy Adds New Screen Laurels in "Hell's Highroad"

Comments in the review columns of newspapers throughout the country show beyond a shadow of a doubt that "Hell's Highroad," starring Leatrice Joy, the first Cecil B. DeMille supervised production to be released by this famous director independently through Producers Distributing Corporation, now playing at the Theatre, has maintained in every respect the high standard of picture production that has gained him his present position as a leader in the industry.

"Hell's Highroad" under DeMille's supervision, was directed by Rupert Julian, himself a man of ideas and vast capabilities.

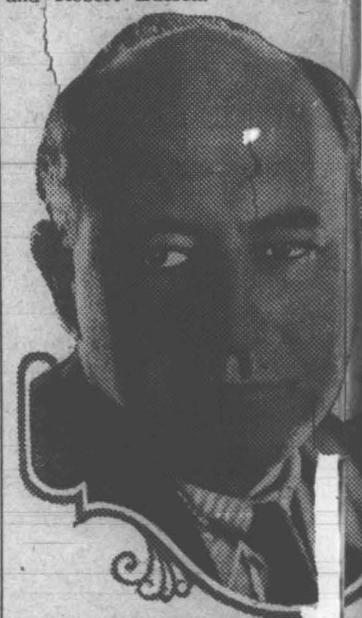
The reception given "Hell's Highroad" proves beyond a doubt, the place that Cecil B. DeMille and Leatrice Joy have made for themselves in the hearts of local movie goers.

road" is a typical indication of DeMille has made such an env for himself in film circles.

"I believe that if I assume responsibility for anything, that I am bound to turn out a job to the best of my ability," is Mr. DeMille's in discussing this policy. "I true regardless of whether I a to buy a new camera for the co turn out a million dollar produc sequently I am not going to sh responsibility to someone else, I to work with men whom I know I assume these responsibilities but I expect them to take the blame if go wrong. And that is the reason I want to be on hand whenever a cal' moment approaches, even the may not say a word all the time."

Mr. DeMille's principle is backed film history. Together with Je Lasky, he made one of the first p of the modern screen art, "The Man" in a small barn, back in 1912. DeMille personally supervised every of that production even to the pe of properties. As the day of ama tions arrived in the film industry DeMille rightfully became the production manager of the lar pany in the field and his person vided pictures from "Male a to "The Ten Commandments Golden Bed" were regard word in spectacular scre and audience appeal.

With his new rel of his own producing e Mille has retained the p suning personal responsibility, company's productions. — "Hell road" the first of these, gives of his masterful direction with of a DeMille selected cast that Leatrice Joy, Edmund Burns, Julia and Robert Edeson.



CECIL B. DE MILLE

## MONEY VS. LOVE IN NOVEL SITUATION

Unexpected Climax In "Highroad" Easily Handed

Next week, "the great m will have an opportunity of realistic version of how th, t on either side live.

In "Hell's Highroad," the DeMille supervised production, by Rupert Julian, which opens... at the ..... Th a ..... run, the locale o ranges from life in the lowly en districts of New York and Ch the lavish Long Island estates o super rich.

Leatrice Joy, who plays the role of Judy Nichols, portrays a girl who has been brought up in of poverty and want. Deeply in with Ronald McKane, a struggling engineer, she feels that a marriage out money would wreck both of lives. Judy determines to mal and succeeds, only to find that money comes, loves flies out the wi The novel manner in which this tion is handled and the unexpected max of the many it presents is surprises in this dramatic narrati love versus money.

The leading male role supporting Joy is played by Edmund Burns. In the cast include Robert Edeson, Faye and Helene Sullivan.

## RIVOLI Now



CECIL B. DEMILLE  
presents  
LEATRICE  
JOY  
'HELL'S  
HIGHROAD'

How much money do you need to start married life?

The story of a young couple who placed money before love and the astonishing reactions that developed in their mad race for power and gold.

A DeMille Supervised Production, directed by Rupert Julian with Edmund Burns, Robert Edeson, Julia Faye and Helene Sullivan.

One Col. Ad. Cut No. 2

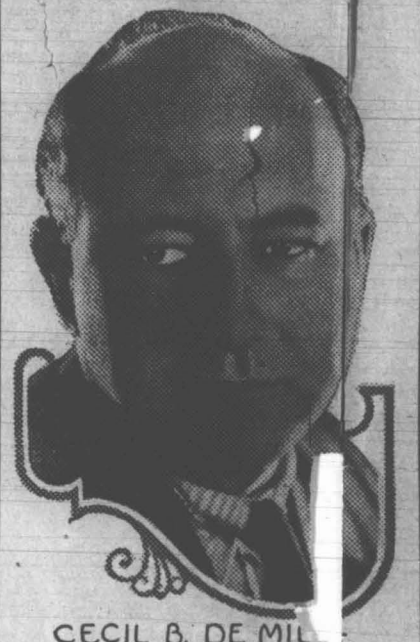


trait, but the making of "Hell's Highroad" is a typical indication of Mr. DeMille's attitude toward himself in film circles.

"I believe that if I assume responsibility for anything, that I am bound to turn out a job to the best of my ability," is Mr. DeMille's statement in discussing this policy. "I am true regardless of whether I am to turn out a million dollar production or a ten dollar production. Consequently I am not going to shift that responsibility to someone else. I want to work with men whom I know can assume these responsibilities but I don't expect them to take the blame if things go wrong. And that is the reason why I want to be on hand whenever a 'critical' moment approaches, even though I may not say a word all the time."

Mr. DeMille's principle is backed up by film history. Together with Jesse L. Lasky he made one of the first pictures of the modern screen art, "The Squaw Man" in a small barn, back in 1912. Mr. DeMille personally supervised every detail of that production even to the purchase of properties. As the day of amalgamations arrived in the film industry, Mr. DeMille rightfully became the general production manager of the largest company in the field and his personal supervised pictures from "Male and Female" to "The Ten Commandments" and "The Golden Bed" were regarded as the last word in spectacular screen entertainment and audience appeal.

With his new relationship with the head of his own producing company, Mr. DeMille has retained the principle of assuming personal responsibility for all the company's productions. — "Hell's Highroad," the first of these, gives evidence of his masterful direction with the aid of a DeMille selected cast that includes Leatrice Joy, Edmund Burns, Julia Faye and Robert Edeson.



CECIL B. DE MILLE

## MONEY VS. LOVE IN NOVEL SITUATION

### Unexpected Climax In "Hell's Highroad" Easily Handled

Next week, "the great man" will have an opportunity of presenting a realistic version of how the two sides live.

In "Hell's Highroad," the DeMille supervised production, by Rupert Julian, which opens at the ... Theatre, the locale of the story ranges from life in the lowly districts of New York and Chicago to the lavish Long Island estates of the rich.

Leatrice Joy, who plays the role of Judy Nichols, portrays a young girl who has been brought up in poverty and want. Deeply in love with Ronald McKane, a struggling engineer, she feels that a marriage out money would wreck both of their lives. Judy determines to make him rich, and succeeds, only to find that money comes, love flies out the window.

The novel manner in which the situation is handled and the unexpected climax of the many it presents surprises in this dramatic narrative of love versus money.

The leading male role supporting Joy is played by Edmund Burns. Others in the cast include Robert Edeson, Julia Faye and Helene Sullivan.

## LOVE INSURANCE

### "Hell's Highroad" a Story of Climaxes Resolving Into Powerful Ending

The story of "Hell's Highroad," the Cecil B. DeMille supervised production starring Leatrice Joy and directed by Rupert Julian, which is showing at the ... Theatre, is an old theme of proven popularity—romance—with a decidedly new and novel twist.

The picture opens with Miss Joy in the role of a girl very much in love with a boy, but steadfastly refusing to marry him and risk love and happiness amid poverty. Money she demands, to insure their affection and when the opportunity arises she conspires with a wealthy acquaintance to make her fiance rich, for a consideration of an implied reward.

In creating this situation, the girl plays right into the hands of the financier, taking upon herself the double responsibility of being true to the one she loves and fulfilling her obligations to the man who has aided her plans. The manner in which the director has handled the characters in this novel situation, coming early in the story, prepares one for the even more delicate climaxes which arise as the plot gets under way.

The cast includes Edmund Burns, who plays the role of Miss Joy's lover and husband, Robert Edeson, as the villain and in the end a good loser, and Julia Faye as Anne Broderick, who tries to win a man's love with money and fails. The picture is released through Producers Distributing Corporation.

## SCREEN STAR WEARS STURDY STOCKINGS

### Production Of "Hell's Highroad" Halted When Leatrice Joy's Hose Held

During the filming of scenes for "Hell's Highroad," the Cecil B. DeMille supervised production starring Leatrice Joy which opens ... for a ... Theatre, it was required as a detail of her costume, that she wear stockings with runs in them.

But, according to members of the cast this star wears a very sturdy brand of silk stockings for it took the combined efforts of Director Rupert Julian and Edward Burns, her leading man, and the assistance of several others in the cast to produce the required rent in the sheer material. Finally the task was accomplished but it was almost necessary to tear the hosiery into shreds.

"And yet," commented the star, "when you want to look your nicest, your stocking will most always run."

Supporting Miss Joy in her starring role of Judy Nicholas are Edmund Burns, Robert Edeson, Julia Faye, Helene Sullivan and others. The picture was released through Producers Distributing Corporation.

## "HELL'S HIGHROAD" ENTERTAINMENT

### Twists Surprise And Please

"Hell's Highroad," the DeMille supervised production which is now showing at the ... Theatre, is a story that while it is a story with no time does the moral stand out nor does the audience feel that it is being taught a lesson.

The story contains power enough in itself to carry one along to the climax; the characters are real enough to be human and the general trend of the whole outwardly seems to be built on one idea alone—to entertain. Not until the story has digested itself does the theme of "Don't put money above love," come upon one.

The locale of the picture sweeps from the lowly and crowded cheap apartment districts of Chicago and New York to the sheer luxury of life among the Long Island millionaire haunts, with a suddenness that is breath-taking and yet with a sureness that makes this almost improbable change seem quite matter of fact.

Leatrice Joy, who stars in the leading role, is admirably supported by Edmund Burns, Robert Edeson, Julia Faye and a DeMille picked cast.



EDMUND BURNS      LEATRICE JOY

1-2 Col. Cut No. 2      1-2 Col. Cut No. 1

## LEATRICE JOY BACK WITH CECIL B. DEMILLE

### "Hell's Highroad" Marks Renewal of Long Association In Screen Work

Leatrice Joy, who heads the cast in "Hell's Highroad," the Cecil B. DeMille supervised production that opens at the ... Theatre for a ... run, is said to be like President Coolidge in that she believes in getting right down to the root of things. This in a large measure is said to be responsible for her phenomenal success as a screen actress.

At 16, Leatrice was a New Orleans school girl. A picture company chose that city as the base of its operations; and immediately on hearing of its arrival she lost no time in presenting herself as an applicant, or perhaps supplicant for a part in their first production. She was chosen as leading lady. Sometime later she heard of a company reputed to be "doing things" near Wilkes-Barre, Pa.

and came north. The experience she acquired while working with these two companies, together with her sound common sense, soon told her that of all places for a girl with screen ambitions to reach the top, Hollywood, Cal., was that place. So West she went.

Soon after arriving, she received a part in a Metro production, where Cecil DeMille found her, and realizing her possibilities, took her under his wing. Since then she has been starred and featured in many lavish productions and in varied and difficult roles.

"Hell's Highroad" was directed by Rupert Julian under the personal supervision of Mr. DeMille. Supporting Miss Joy is an especially selected cast including Edmund Burns, Robert Edeson, Julia Faye and Helene Sullivan.

### "Bobbed Hair a Nuisance" Says Leatrice Joy

Bobbed hair is all right, if one isn't a movie star, in the opinion of Leatrice Joy, star of the Cecil B. DeMille supervised production, "Hell's Highroad," which opens ... for a ... Theatre.

Miss Joy, who is shingled as becomes the mode, declares that there is so little with which to work when one's hair is cut that new coiffures are difficult to achieve. And when Leatrice found that her journey over "Hell's Highroad" required her to appear in five different hair dresses, she had to do a lot of experimenting. However, the results are entirely satisfactory. She is first seen with her hair uncut, has it in a simple bob in the next sequence, and as the picture progresses her coiffures become more elaborate and even more becoming, the "zig-zag part" being the climax of this series of interesting coiffures.

Rupert Julian, who directs "Hell's Highroad" under DeMille's supervision, has a long list of successful productions to his credit. Supporting Miss Joy are Edmund Burns, Julia Faye, Robert Edeson and a list of other prominent screen celebrities. "Hell's Highroad" is released through Producers Distribution Corporation.

### Highlights of "Hell's Highroad"

The story of a woman, who fearing that poverty and want will take her lover's affection, puts him in the way of making a great deal of money, only to find that the lust for gold grips him and she is forced to intrigue again to regain his love.

Anne Broderick, one of the world's wealthiest women, who wants Judy's husband and is tempting him with all the money at her command. Judy, who has instilled the lust of gold into the heart of her husband, can only stand by and watch for the result of her work. But does she? She has no gold to win with. In his rush for money he has lost interest in her. What weapons does she use?

road" Party

Coney Island, with all its blazing lights, all its freaks and fakes, dancers and sword-swallowers, reproduced in minute detail for a party on a millionaire's estate, makes one of the big scenes and forms the background for a great part of the intense dramatic situations that abound in the Cecil B. DeMille supervised production, "Hell's Highroad," which opens on ... for a run at the ... Theatre.

The party is given by Anne Broderick, one of the world's wealthiest women, on her beautiful Long Island estate. Underneath all this gorgeous display lies her burning desire to win Ronald McKane from his devoted wife, Judy, by dazzling him with gold. Judy looks on, watching fearfully for the effect of this display of splendor on the man she loves. Too quickly the critical moment arrives and she must act or lose him.

Just what Leatrice Joy, who stars in the role of Judy does to offset the lure of the rich woman's gold and win her husband, played by Edmund Burns, back to her heart again makes up one of the important and gripping crises that appear constantly in this dramatic screen narrative.

Rupert Julian directed "Hell's Highroad," under the personal supervision of Mr. DeMille. Others in the cast include Robert Edeson, Julia Faye and Helene Sullivan.

## She Watched Him!



CECIL B. DE MILLE presents  
**LEATRICE JOY** in  
**'HELL'S HIGHROAD'**

Day after day—more power—more gold—more influence—and she rejoiced.

BUT—even as she watched she saw the love of the man she adored slowly dim and dwindle—his lust for gold had shut her out of his life.

A gripping drama of a wife who risked love for gold.

**RIVOLI Now**

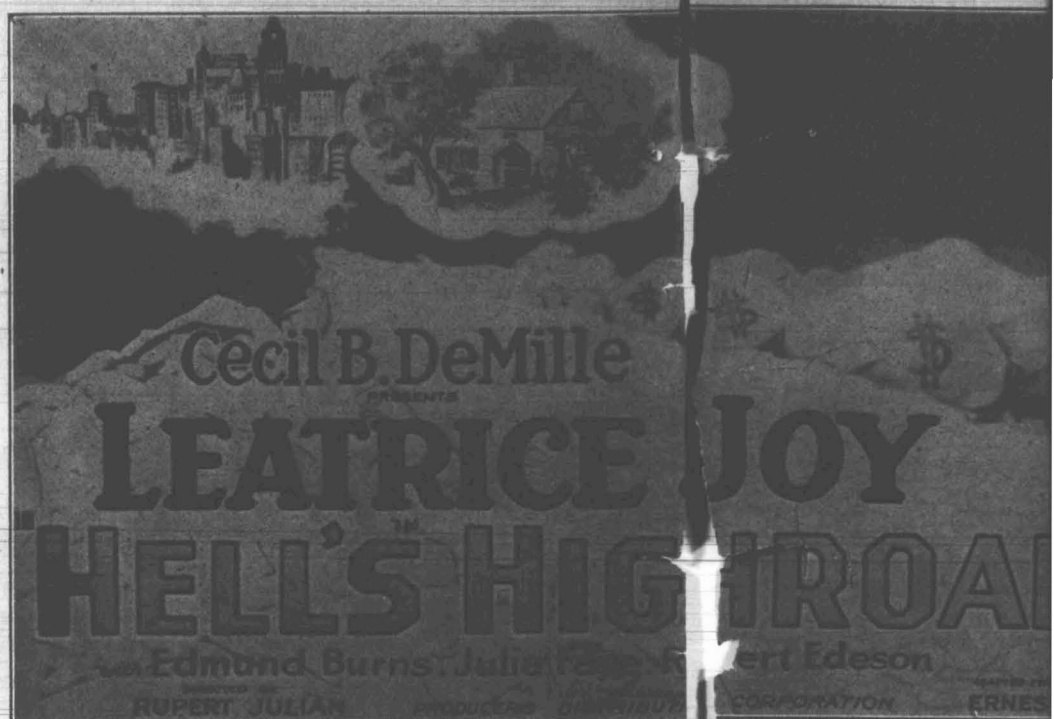
One Col. Ad. Cut No. 1



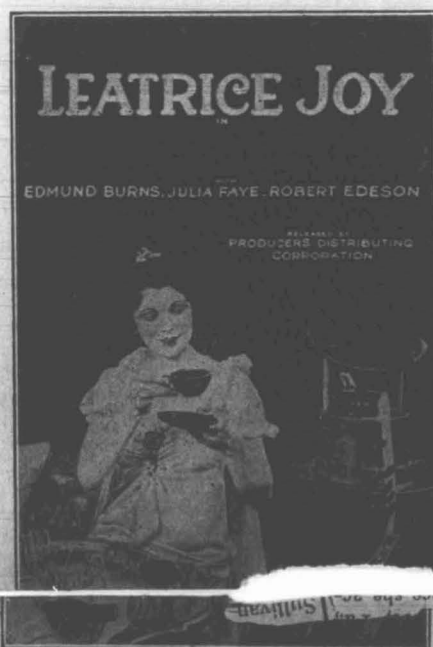
# Scenics Suitable For The Sea Will Attract Attention



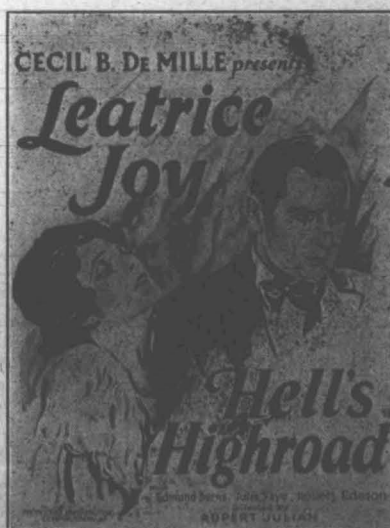
Three Sheet Poster 3A



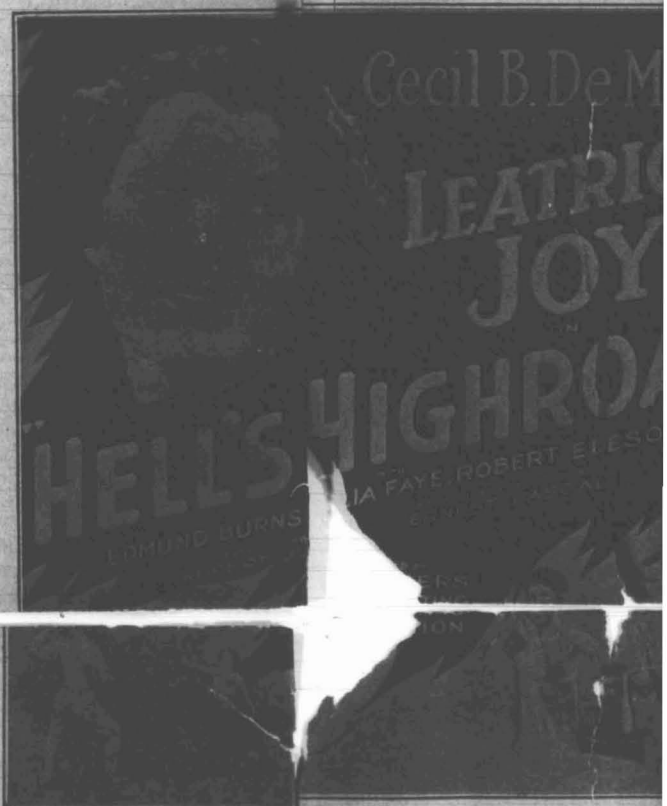
Twenty-four Sheet Poster



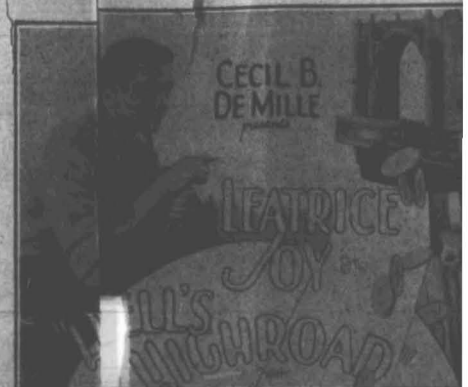
One Sheet Poster 1A



WINDOW CARD

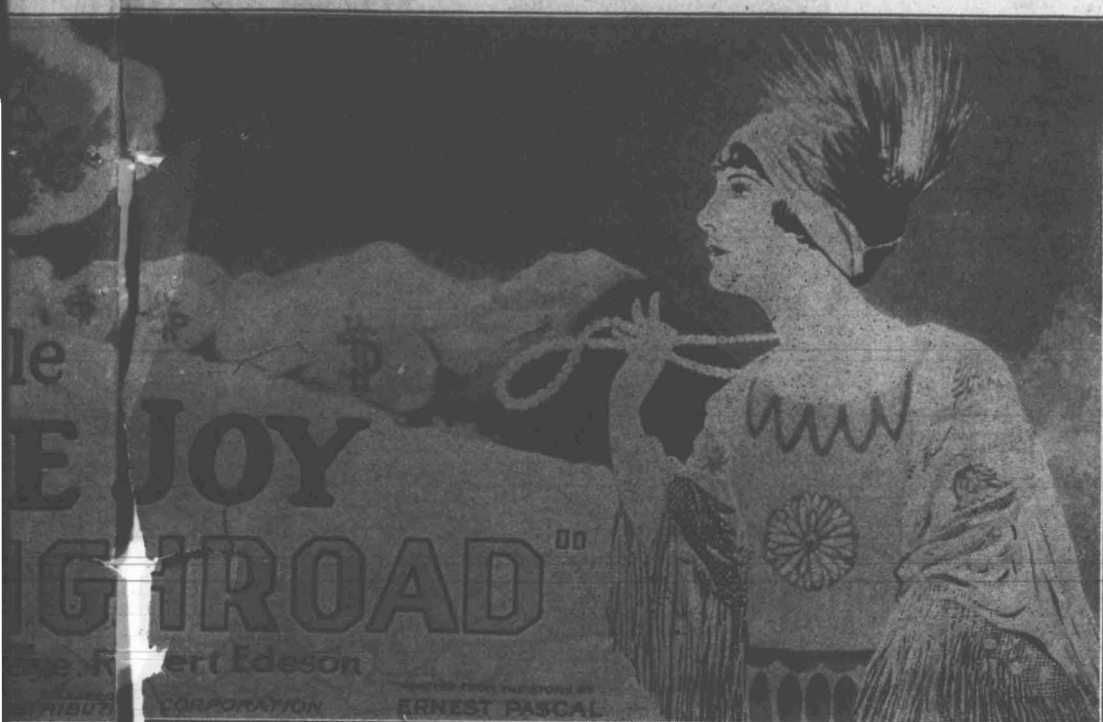


Six Sheet Poster

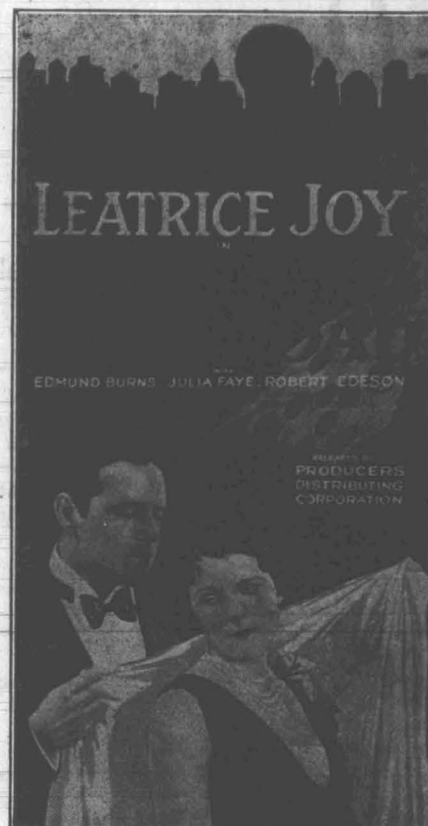




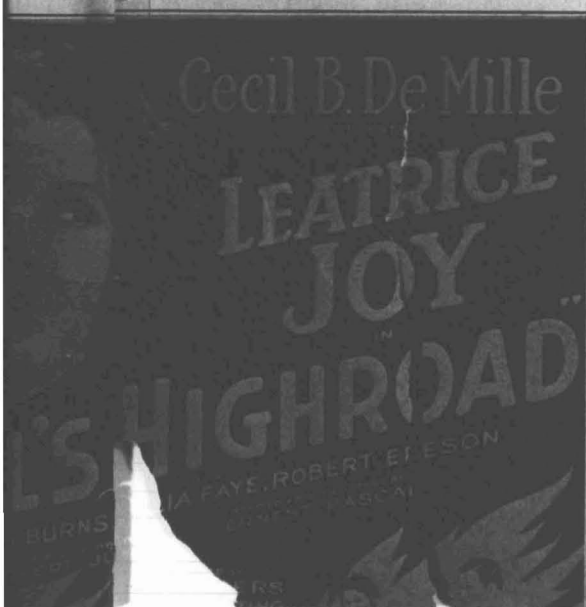
# The Season's Sensation That Attention And Draw Crowds



Twenty-four Sheet Poster



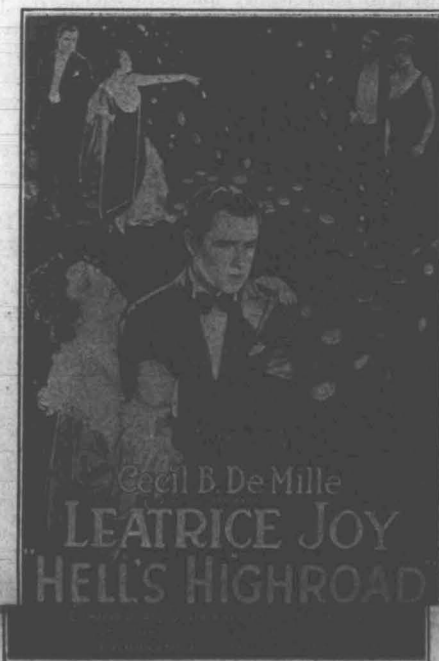
Three Sheet Poster 3B



Six Sheet Poster



Colored Announcement Slide



One Sheet Poster 1B

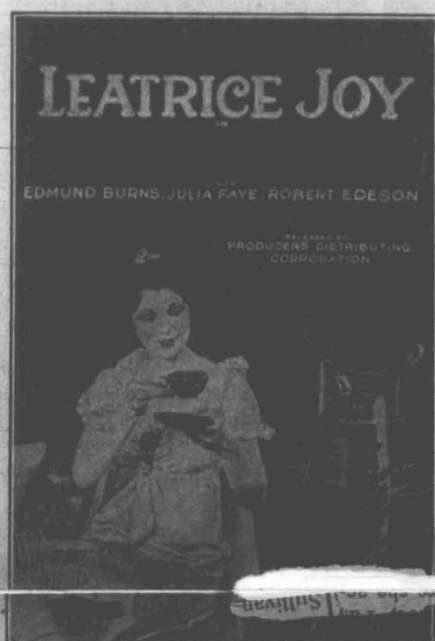


Colored Lobby Card (22" x 28")





Three Sheet Poster 3A



One Sheet Poster 1A



WINDOW CARD



Colored Lobby Card (22" x 28")



Beautiful Lobby Cards (Each 11" x 14")

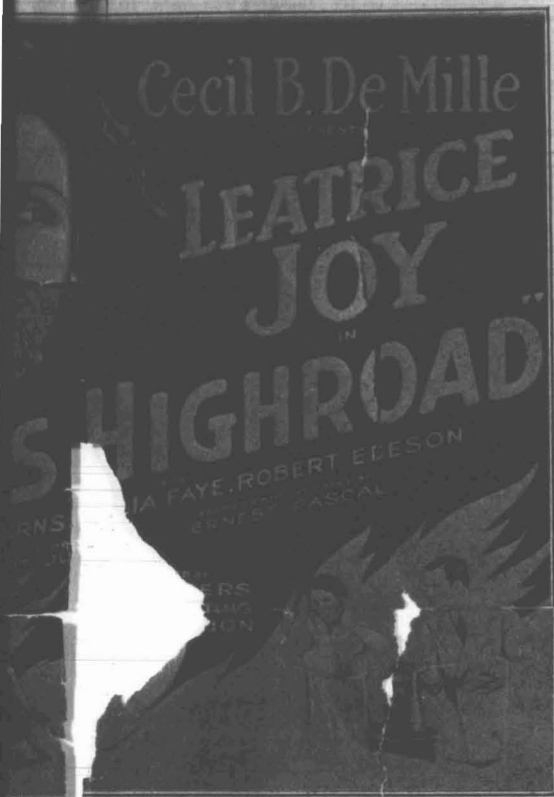
Twenty-four Sheet Poster

Six Sheet Poster

Colored Insert Card



Twenty-four Sheet Poster



Three Sheet Poster 3B

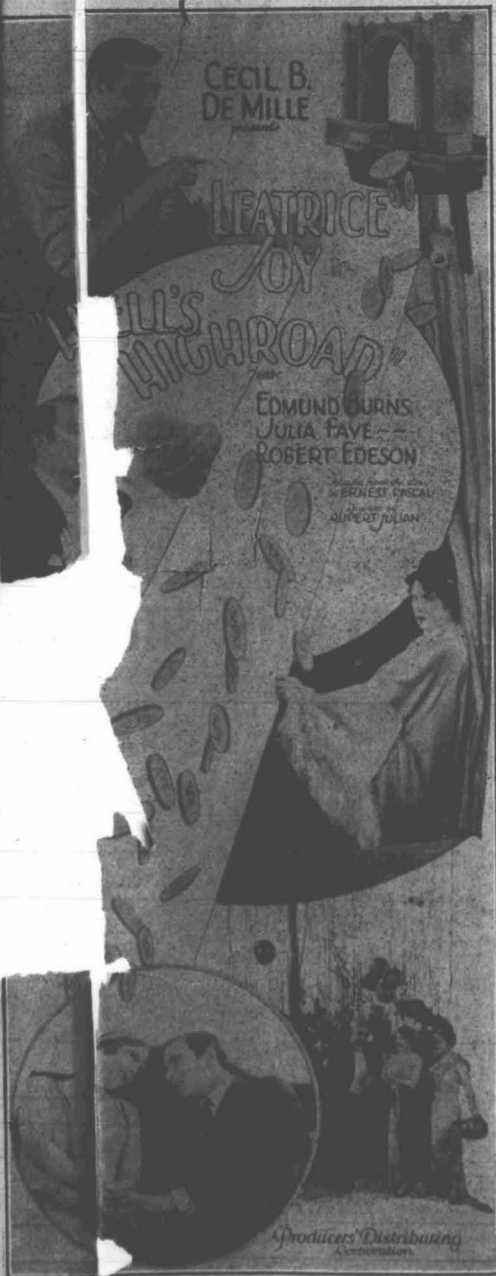


One Sheet Poster 1B



Colored Announcement Slide

Six Sheet Poster



Colored Insert Card



Colored Lobby Card (22" x 28")



Set of Eight Colored Lobby Cards



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